NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

HERITAGE MATTERS

NEWS OF THE NATION'S DIVERSE CULTURAL HERITAGE

Kids' Culture Camps Reconnect Their Heritage: A 300-mile Trek into Lakota History and Other Tales of the Past

INSIDE THIS ISSUE

Lynda Lantz

In December 2001, seven members of a public school horse club on the Standing Rock Reservation, aged 7 to 14, braved the South Dakota winter to join mostly adult riders from around the world as *Si Tonta Wokiksuye Kin* (Big Foot Memorial Riders). In its fifteenth year, the ride honors the Lakota who died at the Wounded Knee Massacre. Over the course of two weeks, the ride follows the almost 300-mile trek of the Big Foot and his people following the arrest and murder of Sitting Bull in December 1890.

In their personal journals, the children described the cold, saddle sores, and falls from horses. However, when about 40 participants gathered in March for the Department of Housing and Urban Development's (HUD) workshop on implementing culture camps, they also heard first-hand how the trip boosted the riders' sense of competence and understanding of their heritage. The journals can be read on-line at http://www.smee.k12.sd.us, under "school groups."

Speaker Darrin Old Coyote of the Crow Agency Our Way of Life Culture Camp in Montana can attest to the transformative power of culture as documented by the Lakota culture camp. Over the past three years, he has directed students to take on roles in a pageant that traces the history of the Crow people, from their creation story to a battle when the Crow defended itself against three attacking enemy tribes.

One young actor said, "If they hadn't survived, I wouldn't be here." At one time, such a crucial lesson would not have needed to be taught. Young people in Native communities learned by doing and listening. During ceremonies and activities of daily living, young people listened to stories and repeated the actions of

(SEE TREK, PAGE 7)

Chair detail from San Cristobal, *one of the "Forts of Old San Juan" featured in TwHP lesson plans. See page 3 for program details.*

These young Spirit Riders from Wakpala School Horse Club, *South Dakota, traced the historic 300-mile route Big Foot had taken in 1890 from Standing Rock Reservation to Wounded Knee, following Sitting Bull's arrest and death. Students kept journals of their wintry journey.* Photo illustration by Marcia Axtmann Smith based on photo by Mike Little Bear.

NPS ACTIVITIES

Teaching American Diversity

Michael Chin
Teaching with Historic Places,
National Register of Historic Places

With thousands of culturally significant sites ranging from historic mining districts to the birthplace of modern aviation, the National Register of Historic Places collection houses a wealth of information on American history and the American "identity." Today, the concept of "American" connotes a richness of unprecedented cultural and ideological diversity, which is constantly changing and expanding.

Key to the survival of these concepts is the continued education of students on the importance of our nation's diverse history. Focused not only on the incorporation of cultural resources into standard curricula, the Teaching with Historic Places program (TwHP) looks to address issues of diversity through its more than 90 classroom-ready lesson plans, available online at www.cr.nps.gov/nr/twhp. With approximately 40 plans covering issues of diversity, educators can pick from a range of lessons that explore the roles of African Americans, American Indians, Asian Americans, Hispanic Americans, and women as part of our nation's history. TwHP lesson plans incorporate the significance of diversity into the larger historical experience, making the necessary connections between today's cultural variety and historic sites of the past.

The TwHP staff has worked to bring new topics of historical cultural diversity to its online series of lesson plans (See *Heritage Matters,* October 2000 for an earlier article on diversity within TwHP). "Iron Hill School: An African-American One-Room School" tells the story of a Progressive Era push for the development of modern school buildings for African-American communities in rural Delaware. In turn, the lesson helps students to consider the educational concepts of the time, as well as, the impact of segregation on the quality of education.

TwHP also captures the influential nature of American Indians on our nation's history. As seen in "Knife River: Early Village Life on the Plains," the Mandan and Hidatsa peoples were important players in the economic and cultural history of the Midwest, participating in the fur trade in the early 19th century. "The Battle of Honey Springs: The Civil War Comes to Indian Territory" provides a unique look at American Indian history by examining the choices made by different tribes regarding their participation in the U.S. Civil War.

The many forms of historical diversity can easily overlap, as evidenced by American Indian and Hispanic-American cultures. "Gran Quivara: A Blending of Cultures in a Pueblo Indian Village" brings the American Southwest into the classroom through the study of the indigenous people of Las Humanas. Playing an important role within society, Pueblo women show that historical diversity crosses gender lines as well. Furthermore, the lesson details the intricate relationships of Pueblos with foreigners, specifically the Spanish in the 16th century. "The Forts of Old San Juan: Guardians of the Caribbean" stresses the influential role of the Spanish on native societies. Establishing Puerto Rico as the bulwark for the defense of its colonial possessions, the Spanish irrevocably enmeshed American culture with their own.

Examining Asian-American history is integral to our understanding of America's past. Highlighting the plight of West Coast Japanese-Americans during the 1940s, "The War Relocation Camps of WWII: When Fear was Stronger than Justice" tells of a nation at war and the unjust steps it took to assuage national anxiety. This lesson encourages students to think critically about compelling issues of cultural diversity and individual liberty, in addition to discussing the significance of the war.

TwHP continues to promote the diversity of American history, as embodied in historical sites, to students through its lesson plans.

Michael Chin, a junior at Pomona College, was an intern in the Summer 2002 NPS Cultural Resources Diversity Internship Program. For more information on Teaching with Historic Places, contact Beth Boland at 202/343-9545, e-mail:beth_boland@nps.gov

***Fortress San Cristobal** retains a prominent position overlooking San Juan harbor. It is included in the TwHP lesson plan, "The Forts of Old San Juan: Guardians of the Caribbean." Photos courtesy of Marcia Axtmann Smith*

The Lowell Folk Festival: Celebrating and Preserving National Treasures

Audrey Ambrosino
Erin Sheehan
Lowell National Historical Park

Once a bustling textile center, Lowell, Massachusetts, has become a center for traditional culture. Since 1990, the streets of historic downtown Lowell come alive with the excitement of the annual Lowell Folk Festival, held the last weekend of July. The festival, with music and dance presented on six outdoor stages, craft demonstrations, parades, and ethnic foods prepared by local community groups, is a celebration of Lowell's cultural diversity and preservation of traditional arts.

The Lowell Folk Festival is more than just an isolated event. It recognizes Lowell's historic role in the Industrial Revolution and its impressive array of resources. The festival takes place in the shadow of the towering textile mills that once led Lowell to international prominence and along the 5.6 miles of canals that powered those mills. Most importantly, it is testimony to the will of individuals and communities who, often despite hardship and the pressures of contemporary culture, continue to celebrate, preserve, and share their heritage and traditions.

The Lowell Folk Festival grew out of the National Folk Festival, held in Lowell from 1987 to 1989. Organized by the National Council for the Traditional Arts in Silver Spring, Maryland, the National Folk Festival typically takes up residence in a location for three years, working hand-in-hand with the host community to launch the festival and to encourage its continuation beyond those three years. In Lowell's case, the festival's producing partners, Lowell National Historical Park, the City of Lowell, the National Council for the Traditional Arts, and the Lowell Festival Foundation, have succeeded in making the event a permanent summer attraction. Dedication to the festival mission has resulted in 16 years of enthusiasm, cooperation, enjoyment, and patronage. Word has spread, crowds have grown, and the festival has become a highlight in the regional roster of summer events.

The mission of the Lowell Folk Festival is to present the finest in traditional music, dance, crafts, ethnic food, and the cultural treasures that make up our diverse nation. The key to the festival is its commitment to traditional arts. Traditional music and crafts are generally passed on informally. Since these skills are handed down through families or apprenticeships, traditional methods and designs are maintained through generations of artists producing the work. In addition, the cultural and regional values and beliefs that are associated with music and crafts are also evident. Traditional arts are generally not what you hear on the radio, or what you see on television. They are age-old methods of passing stories from generation to generation through dance, song, and artistic expression. Traditional arts, such as those seen at the Lowell Folk Festival, offer a glimpse into the history and culture of diverse groups of people.

Over the years, the festival has presented performers from a vast array of traditions including Native American, Bluegrass, Gospel, Armenian, Greek, French-Canadian, Blues, Puerto Rican, Hawaiian, Brazilian, Colombian, Cuban, Mexican, and Polish, among others. While nationally known artists such as Bluegrass legend Ralph Stanley and the Clinch Mountain Boys and Irish dancer Michael Flatley have played the festival, much of the festival's real beauty and success shines through its more intimate moments—the whispers of a Native American storyteller, the intricate Cambodian blessing dance, and the songs of lost love from a Piedmont bluesman.

In the words of a young visitor speaking for himself and his brother (from a letter written after attending the 2000 Festival), "We liked the Puerto Rican band and the Irish Music and the international food. But our favorite thing of all is that there is something for everyone. I liked the music, my brother liked the Indian canoe, and we all liked the historical part of Lowell. My mom has attended since she was my age. She and my aunt like everything."

For more information on the festival, visit the Lowell Folk Festival website at http://www.lowellfolkfestival.org/home.htm.

Cotter Award for Excellence in Park Archeology to Ken Wild for Cinnamon Bay Studies

Roger Kelly
Pacific Basin West Support Office

National Park Service archeologist Ken S. Wild was awarded the John L. Cotter Award for 2002. In 2001, Wild guided a multiyear project of archeological and supporting studies at Cinnamon Bay, St. Johns Island, Virgin Islands National Park. Beginning in 1998, the project focused on pre-contact native Taino culture (900-1500 AD) and an early 17th-century plantation village with a slave cemetery at Cinnamon Bay. Investigation of the Taino ritual and residential site was the first major scientific excavation in U.S. Virgin Islands of the native people who met Columbus.

Funded by the National Park

The Treme Brass Band, *a traditional New Orleans parade band, performs at the 2002 Lowell Folk Festival.* Photo courtesy of Audrey Ambrosino.

Service (NPS) and contributions generated by Friends of the Park, project volunteers and staff accessioned 50,000 archeological materials. Specialists from several natural resources disciplines, academic anthropologists from mainland universities, and Caribbean professional researchers assisted in the project. Hundreds of Virgin Island high school or grade school students, as well as students from eight mainland colleges and universities, volunteered thousands of hours to excavations, laboratory processing, and research.

Ken Wild, a 20-year NPS archeologist, developed a project research design, coordinated fieldwork, guided an on-site laboratory, established volunteers' schedules, accommodated media coverage, and arranged for colleagues to assist with the project. His leadership of the Cinnamon Bay project has had a major impact on enhancing understanding of Caribbean archeology and local interest in island heritage resources.

The Cotter Award is an unofficial, non-monetary annual recognition of a park archeological project, guided by an NPS employee or partner, which is an exemplary effort, following the model of excellence set by Dr. Cotter as a leading Park Service archeologist over many decades. The community of NPS archeologists makes the award each year. Nomin-ations will be accepted until Feb-ruary 28, 2003.

For more information about the nomination process, contact Roger Kelly, Pacific West Region's Oakland Support Office at roger_kelly@nps.gov.

The Cultural Resources Diversity Internship Program, 2002/2003

Since 1999, the Cultural Resources Diversity Internship Program has

provided 47 interns with career exploration opportunities in historic preservation/cultural resources work. During the 10-week summer session in 2002, 13 interns were placed with National Park Service administrative offices and national parks, other federal agencies, state historic preservation offices, and private non-profit organizations.

Summer interns experienced an array of historic preservation/cultural resources work. For instance, Michael Chin worked on writing and editing lesson plans for the Teaching with Historic Places Program of the National Register of Historic Places in Washington, DC. (See his article, "Teaching American Diversity," in this issue.) Another intern, Ora Marek, who studies anthropology at Northern Arizona University, worked with the Federal Emergency Management Agency (FEMA) to assist with strategies to improve tribal consultations on FEMA projects. Other intern projects included: assisting African-American non-profit organizations to become involved with the Rosenwald School Initiative in Charleston, South Carolina; archeological field excavations at the Harriet Tubman birthplace site on Maryland's Eastern Shore; and primary research on rare book collections at the Stone Library of Adams National Historical Park in Quincy, Massachusetts.

During the last week of the internship, all 13 interns were invited to Washington, DC, where they participated in a three-day Career Workshop. Interns were introduced to programs and institutions involving cultural resources work beyond their internship experience. During the three-day program, interns visited National Park Service cultural resources offices, met with professionals at the National Trust of Historic Preservation, and toured the Smithsonian's Archives Center and the exhibition, "Within These Walls," at the National Museum of American History.

On the last day of the Career Workshop, interns participated in a career discussion panel with diverse professionals: Olivia Cadaval from the Smithsonian's Center for Folklife and Cultural Heritage; Susan Schreiber from the City Museum in Washington, DC; Louis Hicks from the Black Resources Center in Alexandria, Virginia; and Toni Lee, from the National Park Service. Interns had a unique opportunity to discuss their education and career development and to gain useful advice from established professionals in the field.

This year the Diversity Internship Program will continue into the fall and spring of 2002-2003 with five 15-week semester internships. Fall

2002 intern sponsors include the Banneker-Douglass Museum in Annapolis, Maryland; the Southeast Regional Office of the National Park Service in Atlanta, Georgia; and the Rock Creek Park in Washington, DC. The Statue of Liberty in New York City and the Texas Historical Commission in Austin will sponsor additional interns in the spring of 2003.

Intern sponsors were selected competitively based on the quality of the proposed project and on the opportunities for interns to complete a defined project while building their resumés. Another 12 to 13 summer interns will be placed in the summer of 2003, and five more in the fall 2003/spring 2004, with National Park Service administrative offices, park units, and partnership organizations.

We are now accepting project proposals from potential host intern sponsors for the summer of 2003 and the academic year 2003-2004. The deadline is December 16, 2002. The cost of a Diversity Intern is shared on a 50/50 basis between the National Park Service and the host intern sponsor.

For more details about the Cultural Resources Diversity Internship Program and how to apply, contact Michèle Gates Moresi at 202/354-2266, e-mail, michele_gates_moresi@contractor.nps.gov.

Summer 2002 Interns visit Union Station *in Washington, DC during the three-day Career Workshop, August 7-9, 2002. Photo courtesy of Justin Chow, Student Conservation Association.*

(TREK, FROM PAGE 1)

family members and community elders.

Assimilation policies—such as forced attendance in boarding schools, where the speaking of Native languages was forbidden, and voluntary relocation programs of the 1960s, which moved families to city centers—helped bring the transmission of culture to a critical low point. Many people, especially youth, had "lost understanding of what it means to be connected to ... mother earth and father sky," as Henry Niese of the Eagle Voice Center put it. The presenters offered attendees models of multiple paths communities might take to keep the cultures vibrant and youth healthy.

As in many minority communities, the relationship between self-esteem, self-knowledge, and respect comes up repeatedly. To bridge that gap with high school students in Grass Lodge, Montana, Mr. Old Coyote set the students to studying the derivation of their own last names. Previously, students had been reluctant to speak their own language, but afterwards, he said, "[t]hey spoke easily. When they know where they come from, it's easy for them to know where they want to go."

Lois Dalke of the Oneida Nation of Wisconsin said, "I saw disrespect to culture in their actions." The Oneida's culture camp, Unity in Our Community Culture Camp, grew out of a successful summer session on fire, water, and other safety issues. Their week-long camp worked with teen-aged girls and boys, many of whom lived in group homes. The camp was a mix of intensive sessions on provocative contemporary topics and traditional cultural activities. The Oneida, as well as the Jicarilla Apache tribe of Dulce, New Mexico, designed their camps to discuss sensitive information among separated boys and girls groups.

The camps introduce fading traditions to new audiences with the hope that these skills, traditions, and arts will again grow strong. The camp organizers hope that the experience will not end when the camp participants—both elders or teachers and youth—leave camp, but will become part of their daily lives and inspire them to fulfill their potential as human beings and members of the community.

One way to make cultural traditions more a part of daily life is to expand camp activities over the entire year. At the Oneida Nation camp, the staff—including the two Oneida police officers—continued to mentor the youth once a month. The Sugar Island Camp of the Sault Ste. Marie Tribe of Chippewa Indians in Michigan is one of the oldest camps, with one of the most ambitious curriculums. Over the course of a year, youth, and at times their families, come out to this "primitive" camp to perform various traditional cultural tasks—from tapping maple syrup to constructing lodges and improving winter survival skills.

Although funding remains a persistent problem, the camp organizers were most concerned that the camps' cultural and community purpose endure. Brian Vigil of the Jicarilla Apache Culture Camp urged participants to focus on keeping the entire community involved in the creation of the camp. As Sugar Island Camp Director Bud Biron stated: "If the money weren't there, wouldn't we still be Anishnabe people?" The purpose of the culture camps is to keep that statement a reality.

For more information, contact HUD's Indian Housing Drug Elimination Information and Resource Center (IHDE-IRC), PO Box 14970, Silver Spring, MD 20911; phone: 800/839-5561, fax: 301/495-3178.